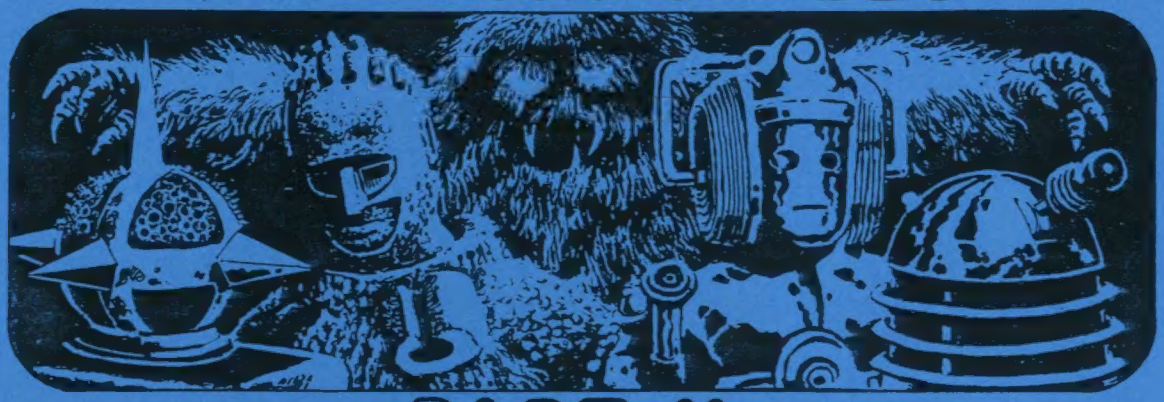
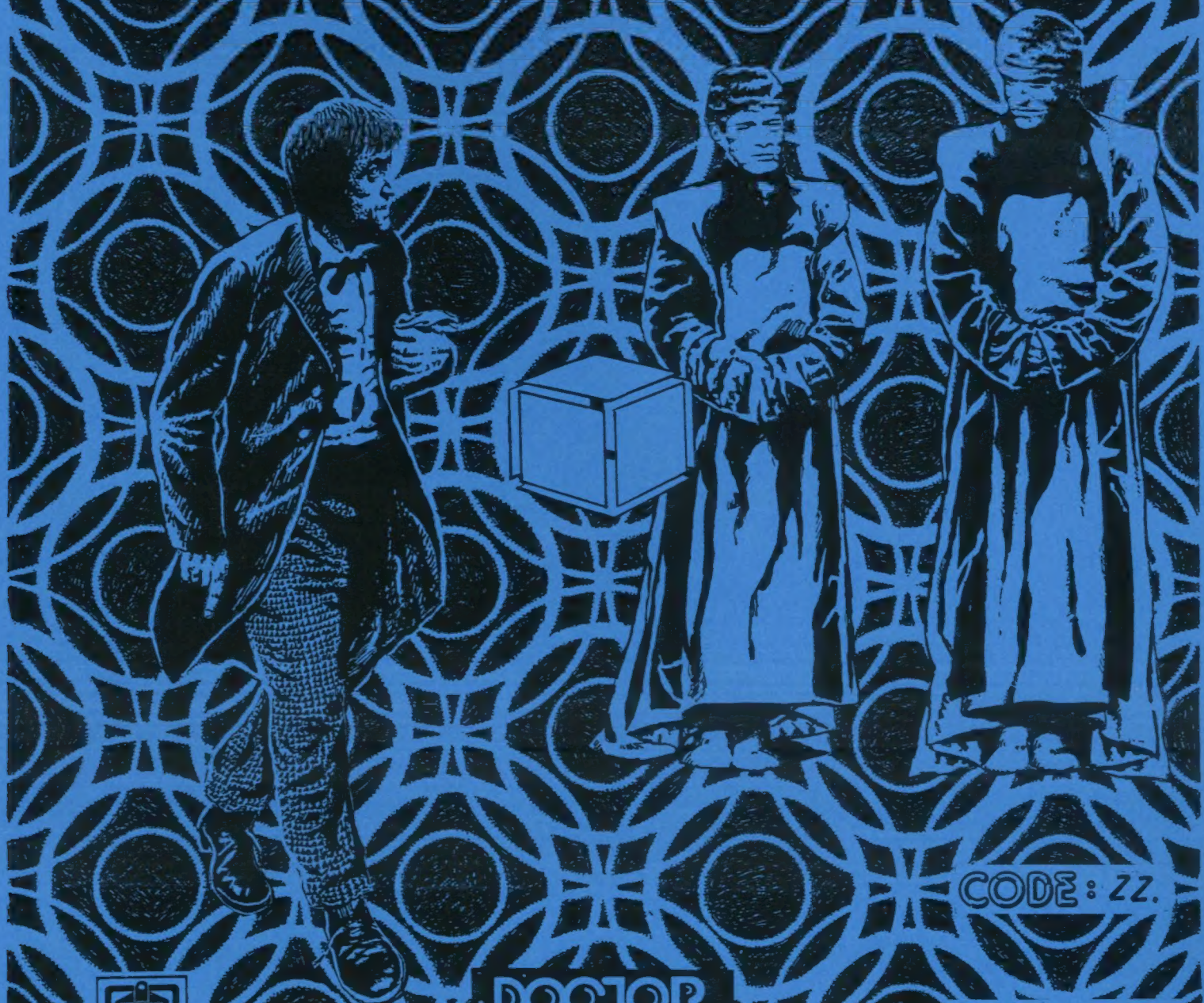
THE WAR GAMES



PART II

AN ADVENTURE IN SPACE & TIME



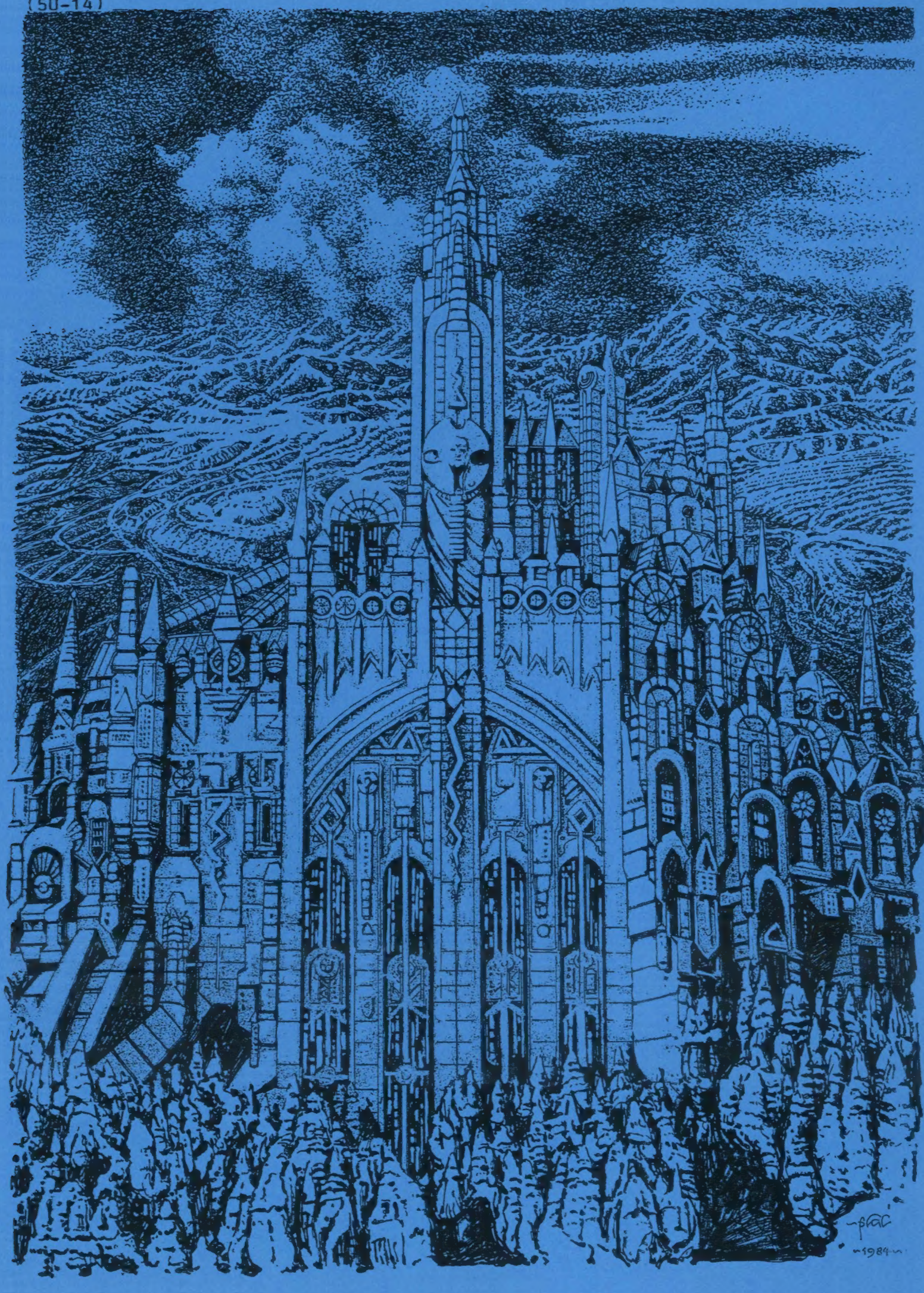
CODE : ZZ.

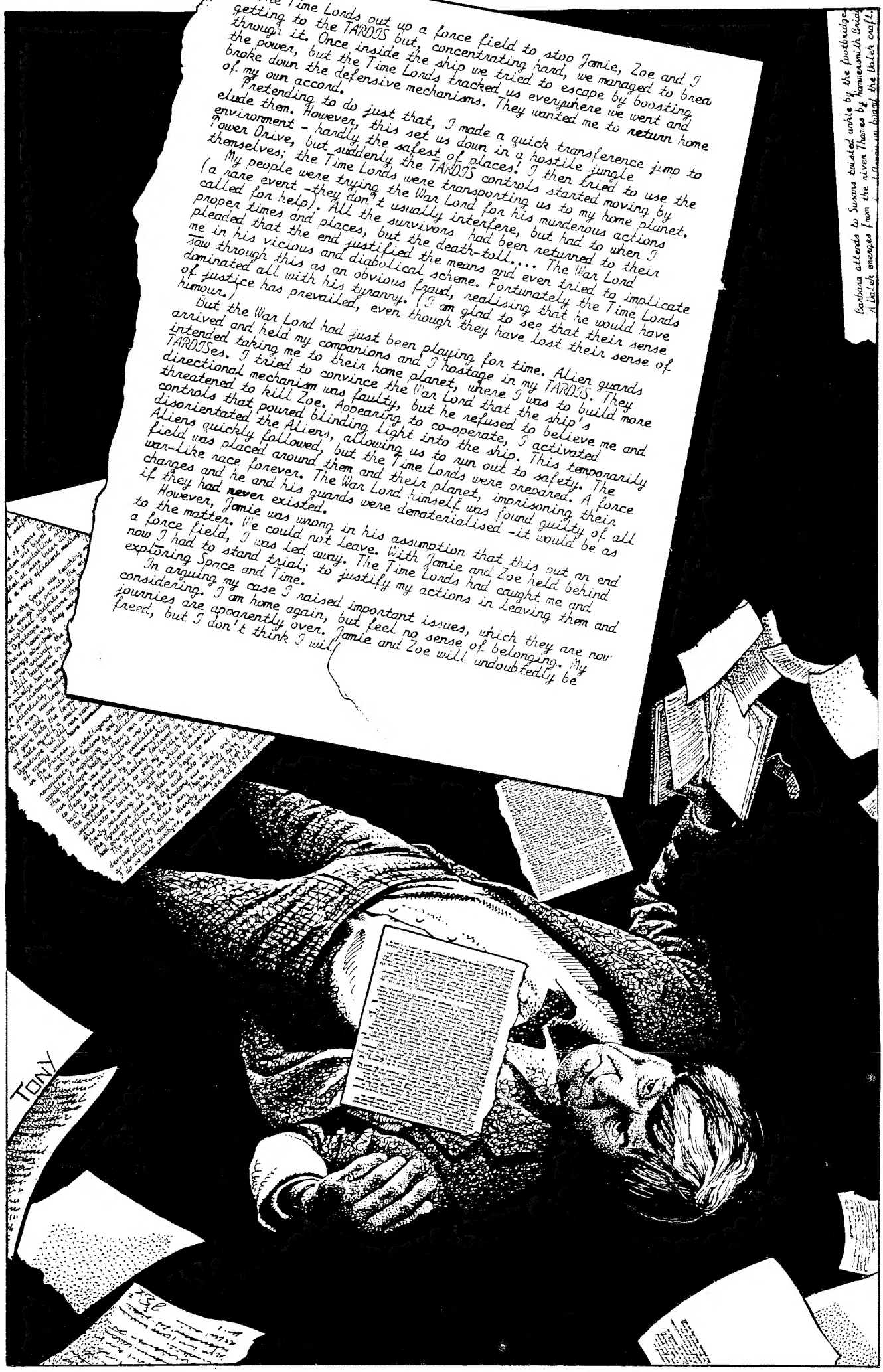
DOCTOR WHO

Malcolm Hulke
Terrance Dicks

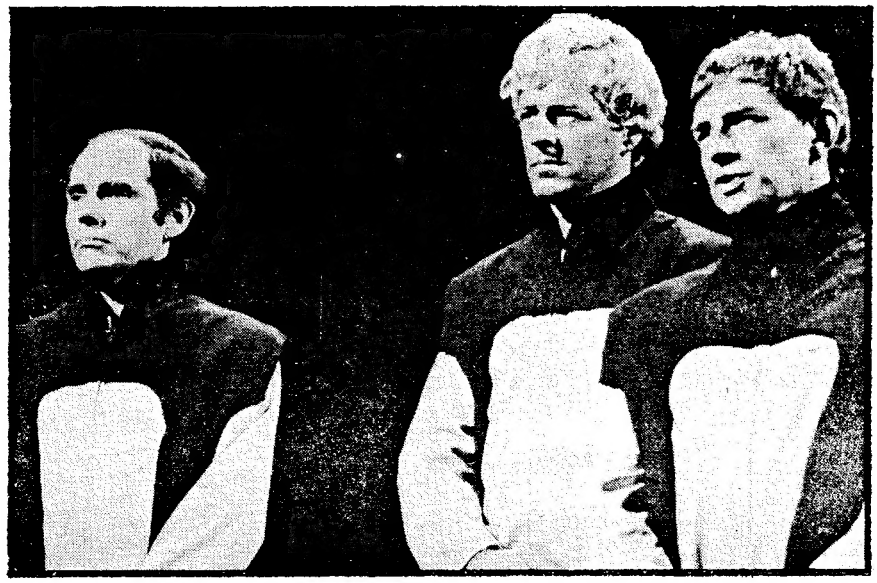
CMS

(50-14)




The Time Lords put up a force field to stop Jamie, Zoe and I getting to the TARDIS but, concentrating hard, we managed to brea through it. Once inside the ship we tried to escape by boosting the power, but the Time Lords tracked us everywhere we went and broke down the defensive mechanisms. They wanted me to return home of my own accord.
Pretending to do just that, I made a quick transference jump to elude them. However, this set us down in a hostile jungle environment - hardly the safest of places! I then tried to use the Power Drive, but suddenly the TARDIS controls started moving by themselves; the Time Lords were transporting us to my home planet. My people were trying the War Lord for his murderous actions (a rare event - they don't usually interfere, but had to when I called for help). All the survivors had been returned to their proper times and places, but the death-toll.... The War Lord pleaded that the end justified the means and even tried to implicate me in his vicious and diabolical scheme. Fortunately the Time Lords saw through this as an obvious fraud, realising that he would have dominated all with his tyranny. (I am glad to see that their sense of justice has prevailed, even though they have lost their sense of humour.)
But the War Lord had just been playing for time. Alien guards arrived and held my companions and I hostage in my TARDIS. They intended taking me to their home planet, where I was to build more TARDISes. I tried to convince the War Lord that the ship's directional mechanism was faulty, but he refused to believe me and threatened to kill Zoe. Appearing to co-operate, I activated controls that poured blinding light into the ship. This temporarily disorientated the Aliens, allowing us to run out to safety. The Aliens quickly followed, but the Time Lords were prepared. A force field was placed around them and their planet, imprisoning their war-like race forever. The War Lord himself was found guilty of all charges and he and his guards were dematerialised - it would be as if they had never existed.
However, Jamie was wrong in his assumption that this put an end to the matter. We could not leave. With Jamie and Zoe held behind a force field, I was led away. The Time Lords had caught me and now I had to stand trial; to justify my actions in leaving them and exploring Space and Time.
In arguing my case I raised important issues, which they are now considering. I am home again, but feel no sense of belonging. My journies are apparently over. Jamie and Zoe will undoubtedly be freed, but I don't think I will
Pandora attends to Susans twisted ankle while by the footbridge
Jamie and Zoe are bound
A Dalek emerges from the river Thames by Hammersmith Bridge
TONY

DRAMA EXTRACT



As the first Time Lord took a pace forward, his tall form cast a long shadow over the short, stocky figure standing alone on the judgement platform below. However, there was no hint of defeat in the Doctor's eyes as he prepared to face his peers. He had already witnessed the price to be paid by those judged guilty by the Time Lords.

"You have heard the charge against you" his white-robed accuser intoned, "that you have repeatedly broken our most important law of non-interference in the affairs of other planets." The man stared down, challengingly. "What have you to say? Do you admit these actions?"

The Doctor met his gaze unswervingly. "I not only admit them, I am proud of them. While you have been content merely to observe the evil in the galaxy, I have been fighting against it."

"It is not we who are on trial here, Doctor, it is you" reminded the second Time Lord.

"No, no, of course. You're above criticism aren't you" replied the Doctor, sarcastically.

"Do you admit that these actions were justified?" queried the first Time Lord, incredulous.

"Of course I do! Give me a thought channel and I'll show you some of the evils I have been fighting against."

A nod of telepathic understanding passed between the two Time Lords and, behind the Doctor, a screen appeared. The little man concentrated hard, and after a few moments a small, box-like robot appeared on the screen, bleeping and gesticulating towards some unseen target. "The Quarks" identified the Doctor. "Deadly robot servants of the cruel Dominators. They tried to enslave a peace-loving race. Then there were the Yeti..." The image changed to that of an enormous, shaggy creature with blazing eyes, roaring savagely. "More robot killers; instruments of an alien Intelligence trying to take over the planet Earth" explained the Doctor.

"All this is entirely irrelevant" observed the second Time Lord, mildly. The Doctor rounded on him.

"You asked me to justify my actions; I am doing so. Let me show you the Ice Warriors." His face creased with a frown of concentration and the image on the screen reformed into that of a scaly, reptilian bi-ped. "Cruel Martian invaders; they tried to conquer the Earth too." Another creature swam into focus - a sleek, silver humanoid with a blank metal face and jug-like appendages for ears. "So did the Cybermen" continued the Doctor, "half creature, half machine. But worst of all were the Daleks, a pitiless race of conquerors, exterminating all who came up against them."

On the screen, the squat, armoured shape of a Dalek appeared, its gun-stick ranging from side to side with obvious menace. The Doctor pointed up at it, and then at his accusers. "All these evils I have fought, while you have done nothing but observe. True, I am guilty of interference - just as you are guilty of failing to use your great powers to help those in need." He paused to draw breath.

"Is that all you have to say?" enquired the first Time Lord.

"Well isn't it enough?"

The Time Lords momentarily exchanged glances, digesting the Doctor's arguments. They then turned back and the first Time Lord spoke once more.

"Your defence has been heard and will be carefully considered. But you have raised difficult issues. We require time to think about them. You will be recalled when we have made our decision."

STORY REVIEW

Trevor Wayne

My most vivid memory of the final episode of 'The War Games' is sitting long-faced beside my sister - she having been tempted back to the show by the prospect of seeing the Doctor's own people - in front of a blank screen, whilst our father attempted to revive the television set. We regained both sound and vision in time to watch the documentary on the Royal Family later that evening, but sadly Patrick Troughton's demise as the Doctor went unseen in our household. When, many years later, I did eventually get to see the episode, thanks to the marvels of video recording, much of the sadness I had felt back in June 1969 was there, expressed by the Doctor and his companions as their adventures together came to an end and they had to bid each other farewell. A luxury I had earlier been denied.

The central event of this episode is the trial of the Doctor. There is, however, little of the drama usually associated with the courtroom; the audience shares the Doctor's indignity as we earlier shared his many adventures. Like Jamie and Zoe, we know the Doctor to be a good man who has saved whole civilisations from premature destruction. In particular he has watched over our own world through the ages, defending us from such terrible enemies as the Cybermen, the Ice Warriors, the sinister Great Intelligence and its robot "Yeti" and, above all, his sworn enemies, the most implacable foe of mankind: the Daleks. Clearly, in a universe so full of belligerent monsters the Time Lords' rule of non-interference is not only unrealistic but also, given their supposed great powers, unethical; almost selfish. Because the Doctor's own views are so radically opposed to those of his people, whom he left so long ago - his mercurial, pixicated personality a stark contrast to the stern, sober and self-righteous attitude of his accusers - his defence that he has fought for good against evil is impossible, and his conviction inevitable. The showing of pictures of some of the monsters featured in the series during the preceding three years is rather more for the sake of viewer nostalgia than a serious defence.

At long last we get a glimpse of the Doctor's home world and his people. However, the revelation is anti-climatic. The set representing the Time Lords' domain, presumably some sort of prison/courtroom, is about as exciting as the Aliens' H.Q., the tiers and screens being reminiscent of those used on light entertainment programmes. It is easy to see why the Doctor wanted to leave his people: they are about as inspiring as a collection of politicians. Their robes are possibly intended to invite comparison with the classical deities - it is a long-standing science fiction cliche that advanced civilisations should resemble those of classical Greece or Rome - but their behaviour is more like that of a group of headmasters. The Doctor has been caught and will be punished for doing something that is wrong simply because they have ruled it to be so.

The War Lord's vain attempt to escape from the Time Lords is surely supposed to be the last act of a deranged and defeated man, for it was he who earlier murmured darkly about the terrible fate in store for the Doctor if he was caught by them. Again it has to be said that if more had been made of this character, far more suspense could have been built into this final episode. If the War Chief/War Lord combination suggested in the first review (see page "50-05") had been played not by Philip Madoc but by Patrick Troughton himself, not only could the earlier part of the story have been made more tense and the part in which the Doctor apparently turns traitor far more

confusing for both the characters and the audience, but we could then have been faced at the trial with the added problem of establishing the identities of two miscreants (in the eyes of the Time Lords). At the end of the story the viewer could have been left with a nagging doubt as to which had been "dematerialised" and which was on his way to an exile on Earth. Patrick Troughton's wide-ranging acting ability would certainly have been equal to the task (as evidenced by the success of his dual role in 'The Enemy of the World' (Serial "PP")), and anybody who has seen one of his many sinister cameo parts in Hammer Films' gothic thrillers will realise that cunning and villainy come as naturally to him as any other character traits. But it was not to be.

There is one last frustrated and frustrating attempt by the three time travellers to escape back to the TARDIS and regain the freedom of all Space and Time - an attempt in which Zoe's diminutive stature rather than her towering intelligence proves a key factor. When it fails, the two youngsters sadly have to take their leave of the Doctor. Zoe tearfully asks if she will ever see him again, to which he replies: ".... we both know time is relative ...." This does little to comfort Zoe, who presumably understands what is meant, and nothing at all for the viewers who cannot as the phrase is meaningless outside of its regular use as a filler-line in 'Doctor Who'.

The Time Lords (from whom I for one wouldn't buy a used TARDIS) assure the Doctor that his friends will be safe in their own times. In Jamie's case, historical reality gives the lie to this claim. Although we see him chasing off one of the Duke of Cumberland's soldiers with his claymore, we can't help wondering how many more with loaded muskets and long pikes are in the area and whether it will be a matter of days or weeks before he meets a sad end. Zoe's fate is far less grim, if rather more uncertain. Returned to Space Station III, where we earlier gathered that she wasn't very happy, we see her rejoin Tanya Lernov (played by Clare Jenkins, the first of a string of glamourous blondes the production team had decided were required in addition to Miss Padbury). As a fantasy figure, her future could hold anything.

To be returned to the point in time before they first boarded the TARDIS was all in all a sad and generally unsatisfactory end for so loyal a companion as Jamie and for Zoe, who had joined the TARDIS crew of her own free will to broaden her experience. For if they had never travelled with the Doctor, none of season six could have happened and the two preceding it would have been radically different. Is this the ultimate repudiation of the series? Perhaps we have here the vestiges of what might have happened had the whole 'Doctor Who' series ended with this episode. Through the interference of the Time Lords (but only of course to undo the 'harm' done by the Doctor), were all of the Doctor's adventures to have been nullified and the whole series rendered an anachronism?

Happily, even as this sad episode was transmitted we knew that there was a future for the Doctor. He was to be exiled to Earth and, to avoid any embarrassment because he was already known there (a feeble excuse that makes no sense as he would obviously have trouble proving his identity to his friends), the Time Lords were to change his appearance. Rebel to the end, the Doctor rejects all of the suggested new faces until eventually he exhausts his judges' patience and they make the decision for him. As the programme closes, the transformation has just started and Patrick Troughton as Doctor Who fades away ....

SPACE & TIME

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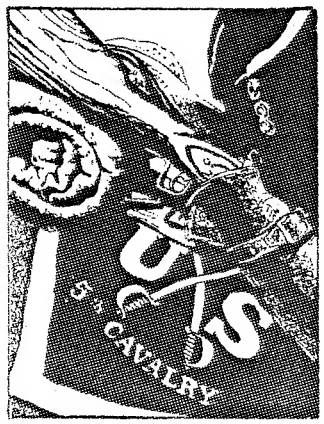
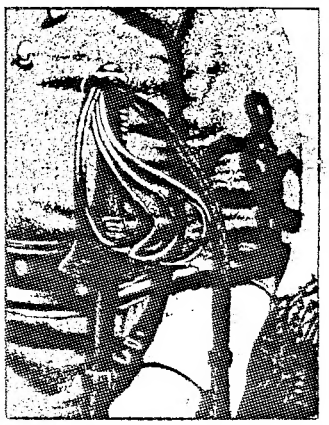
SPACE & TIME



JAMIE McCRIMMON

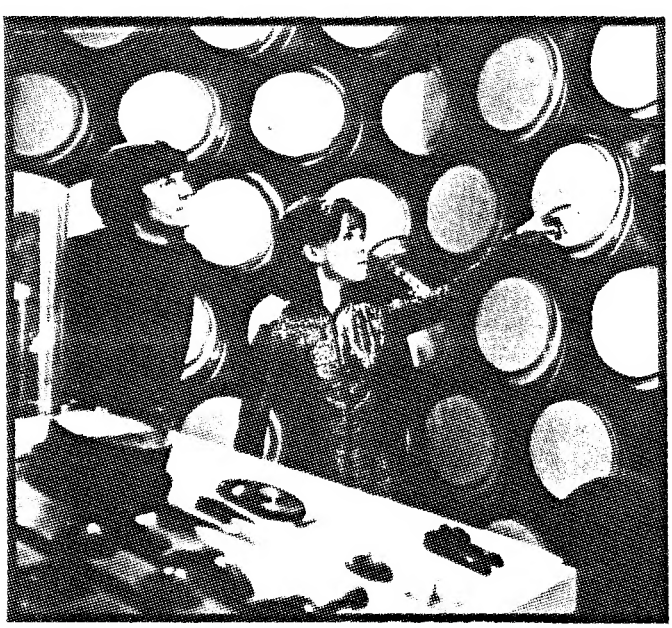
Trevor Wayne



James Robert McCrimmon, to give him his full name, was probably the most faithful of all the Doctor's companions. He shared in all the adventures of the Doctor's second incarnation except the very first. I can still remember my surprise when Jamie entered the TARDIS alongside the Doctor, Ben and Polly at the close of 'The Highlanders' (Serial "FF"). Ever mindful of the horrible fate of Katarina, I had come to view the prospect of an 'historical' character boarding the TARDIS as tantamount to suicide. Three successive seasons of 'Doctor Who' were to prove my fears groundless.

To start with I wasn't at all fond of the newcomer to the TARDIS. There didn't seem any point in having another young man aboard (another girl, maybe) and in some of the earlier stories to which Jamie was added he was given lines and screen time that I would have rather seen allocated to Ben or Polly, for whom they were clearly intended. The other significant thing about Jamie was that he was a wee bit thick; although this was admittedly due mainly to the accident of his birth, some two hundred years before Ben, Polly or any of the audience. It was one thing for the Doctor to have to explain futuristic scientific concepts to his companions but quite another when really basic things had to be explained. Ben easily goads Jamie into teasing the Doctor about his inability to control the TARDIS, with the result that a planned trip to Mars terminates on the Moon which Jamie cannot accept because the Moon is up in the sky! He spent much of 'The Moonbase' (Serial "HH") in the sickbay suffering from his inability to cope with the low gravity there. When he first sees a Cyberman, in his delirium and simple ignorance he takes it to be the "Phantom Piper", come to usher his soul over to the other side ....

Things improved dramatically with the arrival of Victoria (to whom Jamie was actually old enough to have been a great grandfather). Now Jamie had the heroic part in his own right, rather than being a cuckoo in the nest, preying on Ben's. Although Jamie was now well-established as the Doctor's companion (and was the only companion from the television series to feature in the 'TV Comic' strip



up until that time), he was still no match for Victoria intellectually. It is she who explains to him what a Yeti is. Although he hovered devotedly and protectively about her person, he seems never to have got far beyond the brother/sister stage in his relationship with her - which given their respective backgrounds is perhaps hardly surprising. Both orphaned and cut off from their own time they seemed to enjoy each other's company, but Victoria ultimately was looking for security whereas Jamie was relishing his adventurous life with the Doctor.

If Jamie had problems with nineteenth century Victoria, he was all but overwhelmed by twenty-first century Zoe. Victoria's replacement was not just bright, she was a veritable genius. And whereas Victoria had been more than content to let Jamie deal with the heroics, Zoe often seemed more than prepared to take risks herself. Poor Jamie is almost totally eclipsed by the brilliance of the little astrophysicist.

One of the obvious uses that the writers could make of Jamie was as a recipient of basic explanations that would be required by the very youngest viewers of the programme; particularly important in the last season when the Doctor and Zoe (and practically every other character) were talking meaningless jargon nineteen to the dozen. His simple loyalty and courage made Jamie an exemplary hero for the youngsters. He may not have been as realistic a character as the cynical Ben, but he was ultimately a more refreshing one.

Frazer Hines, who with his dark-haired 'pop star' good looks enjoyed great popularity as a pin-up actor during his long stint with the series, had originally auditioned for the part of Ben; it is ironic that having failed the audition he promptly landed a small part that developed almost instantly into Ben's replacement. Frazer was no stranger to science fiction though, as ten years before he took on the kilt and tam o'shanter he had played one of two small Scots lads who see some nasty radioactive sludge in the woods in Hammer Films' 'X-the-Unknown'.

Clearly the actor very much enjoyed playing Jamie and that enthusiasm helped engender the great sense of fun that permeated the three years of the second Doctor Who.

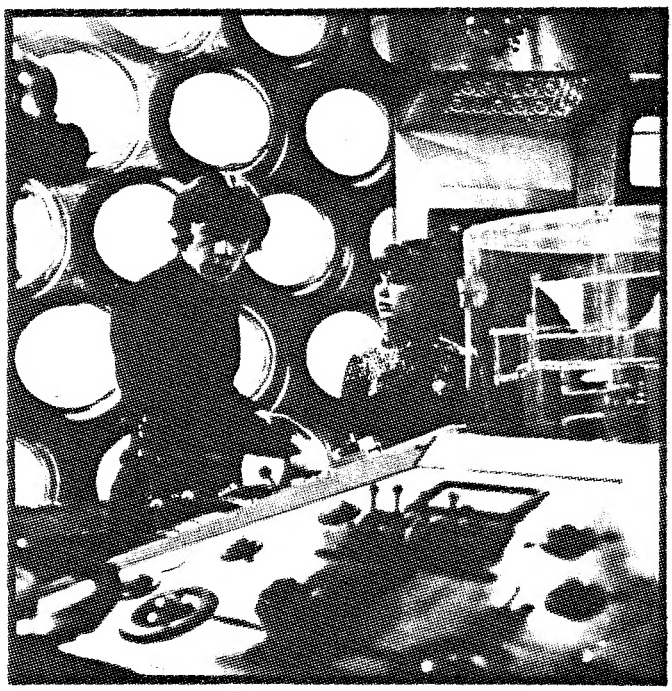
ZOE HERRIOT

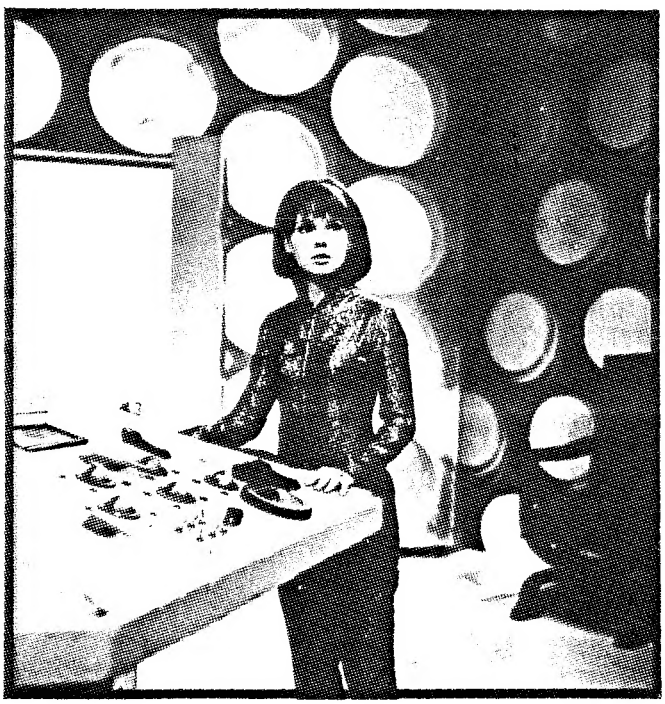
Trevor Wayne

One of the many endearing things about Zoe was her total lack of conceit; she knew she was a genius and that the Doctor was "almost as clever", but she never harped on it, even when Jamie was at his most frustratingly thick. This whole aspect of the character was carried off so well by Wendy Padbury because from the very beginning she had an air of self-parody, her tongue firmly in her pretty cheek. Like Jamie, Zoe was beguilingly innocent - not quite naive but still young and very limited in her experience, which is of course why she stowed away aboard the TARDIS in the first place, to broaden her horizons.

Zoe is probably the most attractive of all the 'Doctor Who' girls. Never content to sit back and let the Doctor and Jamie hog the action, she was always willing to lend a hand; helping to dig a tunnel, repairing a spacecraft or whatever the situation demanded. If Jamie protested that a particular task was too dangerous she would easily prove by the expedient of her superior logic that it had to be her rather than him who undertook it. Witness her and Gia Kelly ganging up on him over who goes through the ventilator into the control room in 'The Seeds of Death' (Serial "XX"). At a time when Project Apollo was causing vast leaps forward in computer technology it was very reassuring to see this little woman reduce a computer to a smouldering heap of scrap just by posing insoluable equations and then a short while later to see her out-think a whole battery of military computers to provide a firing pattern for rockets. A real fantasy figure.

Zoe was the first real replacement for Susan, the Doctor's grand-daughter. There were many similarities; both were dark and petite with an almost Asian prettiness, both were born on another planet - Zoe apparently hailed from one of Earth's colonies - and both were from a time in the audience's future. Under interrogation by the Security Chief in 'The War Games', Zoe reveals that she was born in the twenty-first century. Once again there was a character aboard the TARDIS almost as exotic and mysterious as the Doctor himself. There was no attempt to make her in any way contemporary (as had been disastrously attempted with Vicki), except that her skirts were kept at the currently fashionable micro-mini length.





Whereas Victoria had been played quite straight (as is only befitting a young lady of her breeding), Zoe was portrayed with the same sense of fun and gentle self-ridicule as both the Doctor and Jamie were. The set piece verbal exchanges between the three time travellers were a regular feature, and Zoe usually had the last word. When in 'The Seeds of Death' the Doctor explains to Jamie that it is not possible to fly to the Moon in the TARDIS, as it isn't very good over short distances and might overshoot by millions of miles, Zoe saucily adds "Or a few million years."

There is some controversy over how old Zoe was supposed to be, with ages as low as twelve being quoted. But this is clearly a mistake. No definite age was ever mentioned, but it seems more reasonable to suppose that she was in her late rather than her early teens. Arturo Villar, the Mexican Resistance leader in 'The War Games' observes that "For a little <u>woman</u> you have a big mouth". Undoubtedly Zoe was a prodigy, but not a child prodigy.

It was her ready wit and sharp tongue that won most hearts; ever ready to look up from her five foot nothing at some towering monster or thug and question an order or openly defy it, speaking her mind as she saw fit. And it was her mind almost as much as her oft-displayed legs that caught the audience's imagination. How many of us envied her that photographic memory and incredibly fast mathematical ability when homework was set in school? How splendid to see difficulties dismissed so effortlessly.

At last there was a girl in 'Doctor Who' who could not only take on both men and monsters, but beat them as well.

TROUGHTON IN COMICS

Susan James

The first appearance of Patrick Troughton's Doctor in the weekly 'T.V. Comic' 'Doctor Who' strip which had first begun in 1964 (see page "S2-08"), was in issue number 784, dated 24th November 1966 - with no explanation whatsoever given for his sudden change of appearance! The strip continued to present a succession of generally rather ludicrous 'monster' and adventure serials in varying numbers of weekly installments. The first of these, a four-parter, was printed in black and white, with two pages per installment. The second, however, (another four parter) was given three pages per issue, with one in colour. This was doubtless due mainly to the presence of the Daleks, whose long run in the popular weekly comic 'T.V. 21' had ended the previous week. This also coincided with 'T.V. Comic' itself being given a 're-lauch', with all of its features being re-shuffled and a free gift given each week in the form of a set of stickers and accompanying booklet. The stickers were photographs of well-known television personalities - one of whom was, confusingly, William Hartnell's Doctor!

DR. WHO DECIDES THAT HE AND HIS COMPANIONS, JOHN AND GILLIAN, SPEND TOO MUCH VALUABLE TIME PREPARING MEALS AND MAKING TEA. SO HE DETERMINES TO BUILD A ROBOT...
BARNABUS IS A GOOD NAME! THAT'S WHAT WE'LL CALL HIM!
HE LOOKS LIKE A FRIENDLY CHAP, DOCTOR!

At this point the name of the strip changed to 'Doctor Who and the Daleks', and these most popular of adversaries were to appear in no less than twelve of the nineteen strips from issues 788 to 806. By the summer of 1967, however, Terry Nation had decided to try to sell the idea of a Dalek television series in the States, and he withdrew the rights for them to be used in the strip. The title was immediately changed back simply to 'Doctor Who' and shortly afterwards it reverted to being printed in black and white and on only two pages.

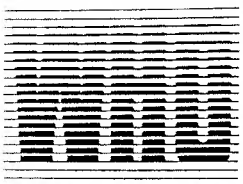
Colour returned in issue number 824 with the first appearance of a race of creatures which were almost to rival the Daleks in popularity - the Cybermen. They were to be featured in a number of other serials over the coming months (always in their 'Tenth Planet' form), as were another of the Doctor's television foes, the Quarks (who had apparently abandoned the Dominators and conquered an empire of their own!)

The length of the strip remained at two pages for the remainder of the Troughton period, and reverted finally to black and white printing from issue 877.

The last two installments featuring Patrick Troughton's Doctor, which gave an alternative reason for his change of appearance, appeared in issues 935 and 936, dated 15th and 22nd November 1969 respectively. These are reproduced overleaf.

The Troughton strip was drawn throughout by artist John Canning, and was also featured in 'T.V. Comic' Holiday Specials and Annuals. The illustrations on this page are from the 1967 Holiday Special.

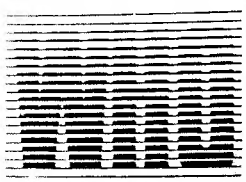
DOCTOR



APPEARING on a TV panel game. Explain My Mystery. Dr. Who and a spellbound audience listen to farmer Glenlock-Hogan tell of the mysterious night-walks taken by his scarecrows. The programme's jolly comperes tries to laugh off Hogan's claims but Dr. Who realises they are not to be scoffed at and visits Hogan for a weekend. Late one night they see the scarecrows walk!

TV COMIC 16th November 1968
14
TOO ACCOUNT OF THE SCARECROWS SLEEPWALKING'S BEING MYSTERIOUS AND WARRANTS CLOSER INVESTIGATION
A WEEKEND AT MY FARM WILL PROVIDE ALL THE EVIDENCE YOU NEED!
THE STORM RAGES BUT NO SOONER IS THE MORNING MIST SUDDENLY CALM DISPERSED...
'TIS CLEARIN' UP NOW...THAT WAS JUST SUCH A NIGHT AS FOLLOWIN A STORM THAT I FIRST SPIED THE SCARECROWS MOVING ACROSS THE LANDSCAPE
A FEARFUL SIGHT THAT WAS AND NO MISTAKE.
FETCH YOUR COAT AND A COUPLE OF PAIRS OF SUWOOTS HOGAN... WE MAY AS WELL STRIKE WHILE THE IRON'S HOT
AYE ALL RIGHT DOCTOR...EVER THINK YER NERVE'LL HOLD!
THERE BE A SHAFT OF LIGHT CLOSE TO THE SCARECROWS WHERE NE CAN HIDE
WE CAN DO S'WAIT AND WATCH!
THEY GO BEGINS...
E. PACE & MACE 1968
15
TWO HOURS LATER WITH SLEEP ABOUT TO OVERCOME THE TWO FRIENDS... SUDDENLY...
SOME POWERFUL MASS OF SWIRLING ENERGY...
THERE BE MORE! COME DOCTOR...QUICK-MORE!
LOOKS LIKE THE STRAY VENUS BEING CHARGED WITH SOME KIND OF FORCE!
'TIS TRUE WHAT YOU SAY DOCTOR...SEE THEIR BODIES BEGIN TO TWITCH...
OTHER STRANGE THINGS HAPPEN TO MOTION AS THE SCARECROWS BEGIN THEIR STRANGE...
THIS IS THE SIGHT I'VE DREADED FACE AFORE...SURELY 'TIS WHO DUNNIT
THOSE SCARECROWS GERMANE AGAIN...SON HOGAN...THERE AS REAL AS YOU AND I...
SEEMS ON VENUS'S SURFACE THE CREATURES THIS ASSAULT DEMANDS ATTENTION
A.R.P. DOCTOR...THERE MAY BE DANGER...TERRIBLE DANGER!
Next week Back to New with the scarecrows!

DOCTOR



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TV COMIC 23rd November 1968
14
COME ON HOGAN...WE MUST FOLLOW!
VERY WELL...BUT I DON'T MIND ADMITTIN' I'M SCARED, AN' THAT'S THE TRUTH!
THE STRANGE...RE-CHARGED SCARECROWS PAUSE IN A SMALL CLEARING...
THEY'VE STOPPED IN THEIR TRACKS
...COULD BE THEY'VE SENSED OUR PRESENCE!
SUDDENLY A STAGGERING SURPRISE ROCKS THE DOCTOR TO HIS FOUNDATIONS...
STEP FORWARD DR. WHO!
BY THE POWERS! HOW ON EARTH WOULD THEY KNOW MY NAME?
WHO CALLS ME?
SERVANTS OF THE TIME LORDS! IT IS THEY WHO HAVE FILLED US WITH A LIFE-FORCE!
THE TIME LORDS! I KNEW THEY'D CATCH UP WITH ME... THEY EXILED ME TO EARTH BUT I ESCAPED BEFORE THEY COULD CHANGE MY APPEARANCE!
WE KNOW YOUR CURIOSITY WOULD LURE YOU HERE NOW IT IS OUR DUTY TO CARRY OUT THE REST OF THE SENTENCE PASSED ON YOU BY OUR MASTERS.
E. PACE & MACE 1968
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FIZZ ZISS
FEAR NO MORE, HOGAN...ARTIN THE SCARECROW GOT HAS PARCEL YOUR SCARECROWS WILL NOT WALK AGAIN
AMAZING! HE CAN STILL TALK!
IT ONLY REMAINS TO CARRY OUT THE FINAL PART OF OUR TASK!
THE DOCTOR IS CARRIED TOWARDS A PARK BUT FAMILIAR SHAPE-THE TARDIS
IF I LIVE TILL I'M A HUNDRED AND FOUR I'LL NEVER SEE SUCH THINGS AGAIN!
INSIDE THE TARDIS...
THE CHANGE OF APPEARANCE IS BEGINNING...LET US LEAVE BEFORE DE-MATERIALISATION TAKES PLACE!
AS THE TARDIS DE-MATERIALISES...
NO HUMAN BEING WILL BELIEVE THE ACCOUNT OF WHAT OI'VE WITNESSED!
Make sure of your TV Comic and place an order now!

TECHNICAL OBSERVATIONS

The very last black and white episode of 'Doctor Who' was recorded on Thursday June 5th 1969, just two weeks and two days before its transmission. Everyone assembled that day recognised the significance of the event. It was not only the end of a season, not just the momentous departure of a Doctor. It was the end of an era. 253 screened episodes and one un-screened pilot had been made in monochrome over the last three and three quarter years, and now the series had reached its half century story count. After this, no more would the show be made in the cramped confines of the BBC's Lime Grove or Riverside studios. Already Derrick Sherwin (who had celebrated his recent appointment as the show's Producer by casting his wife Jane as Lady Jennifer Buckingham in this story) was gearing up for the following season, which would transfer fully, and permanently, to the more spacious environs of the Television Centre. But first there was one more episode to be recorded.

Conscious of the milestone nature of this episode, Sherwin - and to an extent Director David Maloney - felt that there should be elements from past stories grafted into it, reminding the audience of the show's beginnings as well as making them aware of the changes to come.

The first manifestation of times gone by was the representation of the TARDIS interior. Throughout most of Patrick Troughton's tenure it had appeared as little more than a console with a couple of walls surrounding it. For this episode, however, Designer Roger Cheveley went to great lengths to furnish the ship as it had been in the beginning. The interior was more spacious, with even the computer bank walls re-assembled. The silver dais re-appeared around the console and the console itself had the rotating mechanism in its central column repaired. Even the old chair from the first episode was found, as were several of the room's other memorable ornaments.

A wealth of footage from previous episodes punctuated the drama, beginning with film of the model TARDIS landing on the sea from 'Fury from the Deep' (Serial "RR"), seen as the Doctor makes a frantic attempt to escape from the Time Lords. A subsequent escape bid takes the ship into outer space, and into a reprise of the opening seconds of the sequence from 'The Web of Fear' (Serial "QQ") in which it is covered in web (see page "41-11"). It is worth noting that while these clips were certainly of nostalgic value, they also saved a great deal of money by avoiding the necessity for specially-shot model sequences.

The requirement for shots of fish, crocodiles etc. to be seen on the TARDIS scanner after the first of the escape bids refered to above was met by the use of stock library footage.

The TARDIS 'parking lot' set on the Time Lords' home planet (un-named) was a reworking of the Aliens' arrival bay set, made to look larger by the careful positioning of a photographic backdrop.

The courtroom set featured an Eidophore Video Projection Screen (see page "45-11") for real-time projection of slides and scenes from other parts of the studio. As background to the War Lord's trial, slides of First World War illustrations and photographs were projected onto a conventional white screen from a twin-carousel projector, then shot by a video camera and the output transfered to the Eidophore Screen. Later, for the Doctor's trial, the Screen was used to display the output from two cameras set up to shoot the array of old monsters assembled in the studio.

In all, five monster costumes were removed from the props store in Acton and given life by actors who had played the creatures before. Rising to the occasion, Brian Hodgson provided accompanying special sound effects, also borrowed from the past. Thus the Quark was accompanied by its 'recharging' sound from 'The Dominators' (Serial "TT"), the Mark II Yeti with its 'roar' from 'The Web of Fear' (Serial "QQ"), the Varga-head Ice Warrior with 'breathing' sound from 'The Seeds of Death' (Serial "XX") and an 'Invasion'-type Cyberman with its background sound from 'The Wheel in Space' (Serial "SS"). Making a final appearance in its white and blue livery was a Dalek, still suffering war damage from 'The Evil of the Daleks' (Serial "LL") with missing valve light, missing eye discs and damaged head flange held together with a length of wood. The script also called for a Kroton to appear, but this idea was dropped by David Maloney as the costumes were in an even worse state of repair than the Dalek.

The final scene to be recorded on June 5th was that of Zoe returning to The Wheel, which required a recording break to allow Wendy Padbury to change out of her 'War Games' costume. Roger Cheveley reconstructed part of a set from 'The Wheel in Space' from walls still in stock, and both Zoe's and Tanya Lernov's costumes from that story were extracted from the Wardrobe Department by Costume Designer Nick Bullen. An establishing model shot of The Wheel was also inserted to maintain continuity with the earlier story.

Jamie's final scene had been pre-filmed on the Brighton location shoot. Here too the Costume and Make-Up Designers went to great lengths, dressing his hair and regalia to match photographs from 'The Highlanders' (Serial "FF"). A few sprigs of heather in the foreground and some stock bagpipe music completed the illusion.

At the time of the episode being recorded, final contracts for Patrick Troughton's successor in the series had still to be signed. Indeed, even the Press did not learn of his identity until the week before the episode was aired. Consequently, the sequence in which the Doctor chooses (or rather, refuses to choose) his new face had to be kept open-ended. Roger Cheveley supplied the sketchy line illustrations flashed up by the Time Lords.

The final shot, of Troughton's Doctor whirling away into infinity, was pre-filmed at Ealing on a black stage, using a camera with a multiple image lens fitted to achieve a kaleidoscopic effect.

Recording finished, on time, at 10:00 p.m., after which there was the customary 'end of term' party attended by the cast, the crew, the two writers and both Producers. "After that" recalls Patrick Troughton, "we all packed up and went home". Jamie's kilt and the Doctor's costume went back to the theatrical costumiers Bermans and Nathans and Zoe's page-boy hairpiece went back to the Make-Up Department.

Allowing for the three week gap between 'The Mind Robber' (Serial "UU") and 'The Invasion' (Serial "VV"), this season of 'Doctor Who' had been on air for a net total of 44 weeks. There then followed the longest gap so far between seasons; just over six months. Keen to preserve their Saturday afternoon science-fiction slot, BBC1 filled this gap (starting three weeks later, following Wimbledon) with the premier of a new show from the States, 'Star Trek'. 'Doctor Who' would return for a new season on 3rd January 1970, with the first episode of a serial entitled 'Spearhead from Space'.

PRODUCTION CREDITS

SERIAL "ZZ" | TEN EPISODES * | BLACK AND WHITE

PART 10 | - | 21st. June 1969

CAST

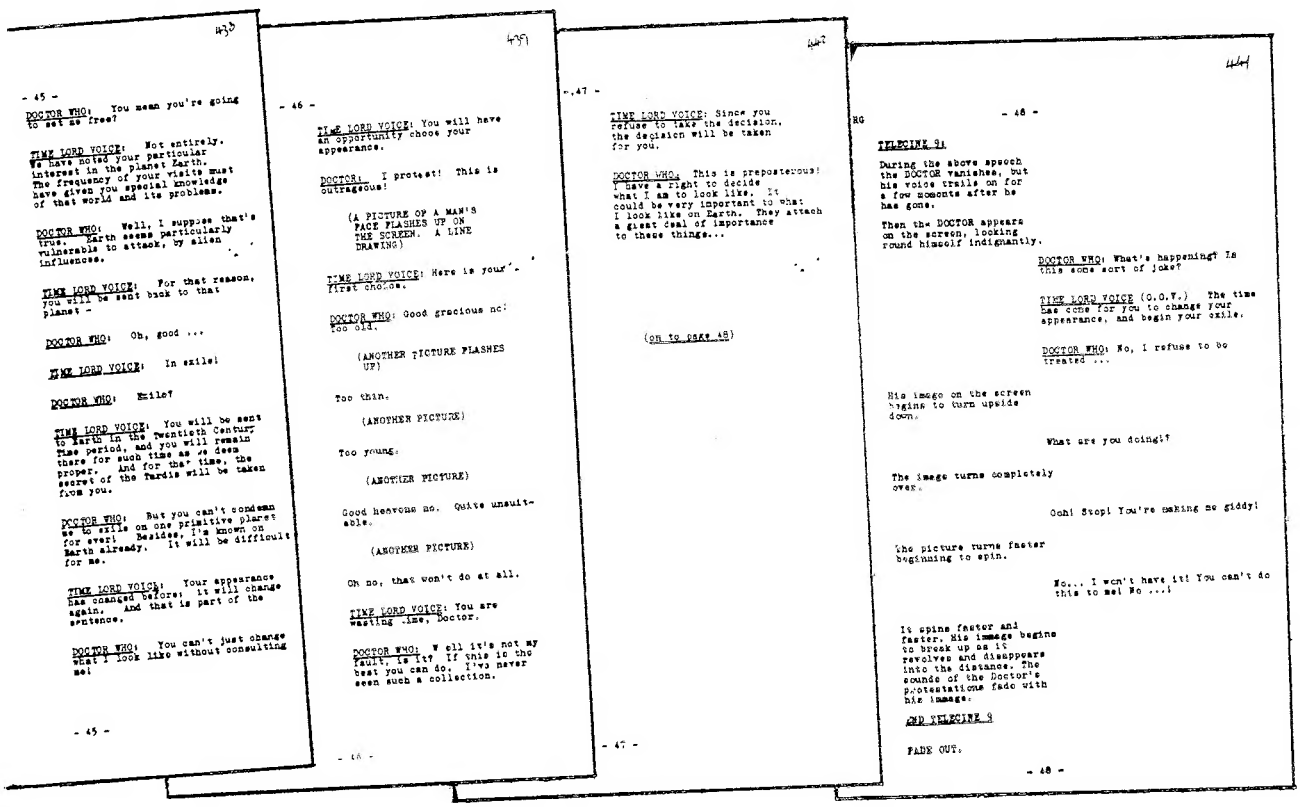
Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Zoe.....Wendy Padbury

First Time Lord.....Bernard Horsfall
Second Time Lord.....Trevor Martin
Third Time Lord.....Clyde Pollitt
War Lord.....Philip Madoc
Quark.....Freddie Wilson
Yeti.....John Levene
Ice Warrior.....Tony Harwood
Cyberman.....Roy Pearce
Dalek.....Robert Jewell
Tanya Lernov.....Clare Jenkins

TECHNICAL CREDITS

Production Assistant...Edwina Verner
Assistant Floor Manager
Marion McDougall
Assistant.....Carole Bissett
Grams Operator.....Ron Arnett
Vision Mixer.....David Langford
Floor Assistant.....Don Ross
Lighting.....Howard King
Sound.....John Staple
Technical Managers.....David Hare
Fred Wright
Special Sound.....Brian Hodgson
Costumes.....Nick Bullen
Make-up.....Sylvia James
Graphics.....Alan Jeapes
Visual Effects....Michaeljohn Harris
Incidental Music.....Dudley Simpson
Script Editor.....Terrance Dicks
Designer.....Roger Cheveley
Producer.....Derrick Sherwin
Director.....David Maloney

* See page "50-12" for episodes 1 - 9



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DOCTOR WHO: You mean you're going to set me free?

TIME LORD VOICE: Not entirely. We have noted your particular interest in the planet Earth. The frequency of your visits must have given you special knowledge of that world and its problems.

DOCTOR WHO: Well, I suppose that's true. Earth seems particularly vulnerable to attack, by alien influences.

TIME LORD VOICE: For that reason, you will be sent back to that planet -

DOCTOR WHO: Oh, good ...

TIME LORD VOICE: In exile!

DOCTOR WHO: Exile?

TIME LORD VOICE: You will be sent to Earth in the Twentieth Century this period, and you will remain there for such time as is deem proper. And for that time, the secret of the Tardis will be taken from you.

DOCTOR WHO: But you can't condemn me to exile on one primitive planet for ever! Besides, I'm known on Earth already. It will be difficult for me.

TIME LORD VOICE: Your appearance has changed before; it will change again. And that is part of the sentence.

DOCTOR WHO: You can't just change what I look like without consulting me!

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TIME LORD VOICE: You will have an opportunity choose your appearance.

DOCTOR: I protest! This is outrageous!

(A PICTURE OF A MAN'S FACE FLASHES UP ON THE SCREEN. A LINE DRAWING)

TIME LORD VOICE: Here is your first choice.

DOCTOR WHO: Good gracious no! Too old.

(ANOTHER PICTURE FLASHES UP)

Too thin.

(ANOTHER PICTURE)

Too young.

(ANOTHER PICTURE)

Good heavens no. Quite unsuitable.

(ANOTHER PICTURE)

Oh no, that won't do at all.

TIME LORD VOICE: You are wasting time, Doctor.

DOCTOR WHO: Well it's not my fault, is it? If this is the best you can do, I've never seen such a collection.

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TIME LORD VOICE: Since you refuse to take the decision, the decision will be taken for you.

DOCTOR WHO: This is preposterous! I have a right to decide what I am to look like. It could be very important to me what I look like on Earth. They attach a great deal of importance to these things...

(on to page 48)

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TELECINE 91

During the above speech the DOCTOR vanishes, but his voice trails on for a few moments after he has gone.

Then the DOCTOR appears on the screen, looking round himself indignantly.

DOCTOR WHO: What's happening? Is this some sort of joke?

TIME LORD VOICE (O.O.V.) The time has come for you to change your appearance, and begin your exile.

DOCTOR WHO: No, I refuse to be treated ...

His image on the screen begins to turn upside down.

What are you doing!?

The image turns completely over.

Ooh! Stop! You're making me giddy!

The picture turns faster beginning to spin.

No... I won't have it! You can't do this to me! No ...!

It spins faster and faster. His image begins to break up as it revolves and disappears into the distance. The sounds of the Doctor's protestations fade with his image.

AND TELECINE 9

FADE OUT.

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